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THE MUSICAL TIMES, And Singing Class Circular.

NOVEMBER 1st, 1849.

PERMANENT ENLARGEMENT OF THE "MUSICAL TIMES" TO 16 PAGES.

It may be in the recollection of many of our readers, that in the Preface to Vols. 1 and 2, (May, 1848,) we expressed our conviction that "any undertaking which is begun in a good spirit and carried on with diligence, is sure to meet with ample public support." The present extensive sale of the *Musical Times* has induced the belief that it is considered by the public to have been so begun and so carried on. This belief is put forward in no boastful spirit, but merely as an occasion to inform the public that the income arising from the increasing sale, shall be dedicated to a further improvement in the Work itself. In the Preface before alluded to, it is sufficiently explained why the price of the *Musical Times* should not be raised above three-halfpence; but without doing this, it is now proposed to carry out what has always been a desideratum, viz., to make it more of a general Musical newspaper. Eight pages was then the limit of the *Musical Times*—it has since been increased to twelve pages, but it is now determined to increase the monthly number to *sixteen pages, without extra charge*; the new arrangement to commence on the 1st of December next.

The space which these pages will afford will be appropriated nearly as follows,—a piece of music, with alternately sacred and secular words, of three or four pages; essays, and occasional notices of works bearing on the art of music; and such reports of public performances as are considered to advance the art, and especially such as relate to choral societies and singing classes. An arrangement has been made with a well-known and elegant writer, to contribute a series of original articles, the first of which will appear in December. This will leave six pages for advertisements of new publications, and of other musical events, the price for the insertion of which will be at the rate of sixpence a line, a price which is purposely made moderate, to insure an ample supply of what many of our readers consider valuable information, and that conveyed in the fewest possible words.

It only remains for us to remind those, who have felt disappointment at not being able to purchase back numbers of the *Musical Times*, containing more than the music, that no part of the literary and temporary matter is stereotyped, so that the only way of insuring that, is, by ordering the *Musical Times* to be supplied monthly, as it appears; for the first edition once exhausted, the music only is reprinted; and it becomes the more necessary to insist on this point, as but few of the former 65 numbers can now be had in their original form.

We have received from the Editor of the *Parish Choir* the following able notice of

The Psalter Noted. By the Rev. THOS. HELMORE, M.A.
Accompanying Harmonies to the Psalter Noted. By the Rev. THOMAS HELMORE, M.A.

One of the best signs of the present time, as respects not only music but the arts in general, is a growing reverence for antiquity. We do not mean the blind, bigoted devotion which believes that everything old must of necessity be excellent, but that discriminating respect which, while it duly estimates and profits by modern improvement, would preserve the heir-looms of the stern old time in their purest form, and let them act as incentives to future achievements. As regards old Church Music, in particular, this is very evident in the practical reform which has taken place in the performance of Divine Service in many of our places of worship, not only in the Church of England, but in the Roman Chapels, and in the Meeting-houses of Dissenters; while there is even something significant in the fact of the great composer Meyerbeer introducing an ancient chant into his astonishing opera, *Le Prophete*. Few will ever forget the sublime effect of the unisonous chant of the Anabaptists—*Ad nos, ad salutarem undam*, and the antiphonal Cathedral Service—*Domine, salvum fac regem*. As a writer in *Fraser's Magazine* has well observed, "these ancient ecclesiastical strains, never listened to with indifference, have been more powerfully wrought by Meyerbeer than anything of the kind yet attempted on the stage. The imagination is indeed so transported by the truthful effect of this grave and serious style of composition, that in the scene of the Cathedral of Munster it is difficult to recollect that we are listening in a theatre, and not under 'the high embowed roof' itself. Such music not only contrasts its grandeur most happily with the songs and the secular passion of the opera, but it communicates to those scenes in which pagantry, costume, and a massive historical character predominate, an interest far surpassing that of mere show and spectacle."

If such is the effect of these ancient strains in an atmosphere which some may consider more than questionable, what ought not their effect to be when duly used in the worship of the sanctuary? And yet, strange to say, the Gregorian Tones had until recently become nearly a dead letter in England, being almost entirely disused in the choral service of the Church, and extant in no very pure form even in the Roman Chapels. Their revival has been characterized by the